

2006, October, Issue 4

In this issue...

CAN-DO ATTITUDE - an attribute shared by the three performers interviewed in this issue of the SEAMUS Newsletter - Gerry Errante, Amy Knoles, and Shiau-uen Ding, Director of NeXT Ens are all known for their dedication to electro-acoustic performance; Larry Polansky has written a special tribute to James Tenney which we have taken with permission from the Frog Peak Newsletter; Dennis Miller's DVD "Seven Animations" is reviewed by Brian Evans; CD release information from Jon Appleton, Larry Austin, Stan Link and Michael Rhoades; a SEAMUS in Sweden report by Paul Rudy; news from our members; and important SEAMUS announcements. (Ed)

INTERVIEWS

Amy Knoles	2-3
Gerry Errante	4-6
Shiau-uen Ding	6-7

A Few Words About
Jim Tenney 8-12
By Larry Polansky

DVD Review 13-15
Miller's *Seven Animations*
By Brian Evans



James Tenney 1934-2006

SEAMUS NEWS AND ANNOUNCEMENTS

Webmaster	3
ASCAP/SEAMUS	12
Member CD Releases	15-16
SEAMUS 2007	17
SEAMUS in Sweden	18
Member News	19-21
Opportunities	21
Contributors	22
Contact Information	22

"What difficulty? With very few electronics, say a DrumKat, my MacBook and an audio interface I can be a group of Gypsy vocalists, a grand piano, a blues band, a Japanese court ensemble, some wicked electric guitars, a set of tympani, and a string quartet. No cartage, no space issues, at a considerably lower fee!"

Interview
with percussionist
Amy Knoles

"...recognizing that the field of computer music in the United States needed a dedicated electro-acoustic ensemble, I decided to go ahead with the idea."

Interview
with pianist
Shiau-uen Ding,
Founding Director of
NeXT Ens

"Something I read by William Schuman stuck with me – 'Music can have no expanding past unless it has a continually renewing present.' This made great sense and struck me as an important function of any performer."

Interview
with clarinetist
Gerry Errante



AMY KNOLES

www.SonicResolution.org

Q: Amy, from your work with the EAR Unit, your solo work, and your numerous collaborations with other artists, you have developed a long history of performing with live electronics and computers in both the audio and video realms. How did this all start for you?

AK: It started when I was at CalArts as a student working with Mort Subotnick in the very late 70's. We performed his "Double life of Amphibians-Ascent Into Air", among other pieces with the Buchla 400 I believe. A few years later we performed "Hungers". Mort brought in the MalletKat for me to play that piece on and that was where I really became excited about electronics.

Q: What direction do you see things moving in the near future?

AK: Well, I see the roles of say a dancer and a musician becoming interchangeable. For instance, with the use of interactive video the movements of a dancer can and are often tracked to shape the sonic environment, and with the use of simple circuit bending and some photocells, musicians (thank you Marek Choloniewski!) can shape sound by simply gesturing in the air.

Q: Has the added difficulty of performing with electronics limited the number of venues available to you?

AK: What difficulty? Most venues have at least 5.1 sound systems these days. With very few electronics, say a DrumKat, my MacBook and an audio interface I can be a group of Gypsy vocalists, a grand piano, a blues band, a Japanese court ensemble, some wicked electric guitars, a set of tympani, and a string quartet. No cartage, no space issues at a considerably lower fee.

Q: What kinds of works or projects really get you excited about performing them?

AK: I am most often inspired by something visual: a painting or drawing, such as the Robert Longo "Men in the Cities" series of drawings which inspired my piece by the same name where I trigger the images interactively; choreography/performance art: I toured for 10 years with the Rachel Rosenthal Co. and have written for quite some time now for Collage Dance Theater describing their ideas musically; video: working with Richard Hines and Douglas Thompson has been a great inspiration and is really where I'm deeply involved now even to the point of shooting, editing and programming my own interactive video for new works.

Q: How do you decide what project to work on next?

AK: Often it's a commission. The latest piece *Sacred Cow* was commissioned by Modern Butoh dancer/choreographer Michael Sakamoto who wrote to Meet the Composer and got us a "Commissioning Music" grant to create a piece that was based on his musings on the paradoxes of the sacred and profane. Just before that it was a Collage Dance theater commission to write and perform music for a site-specific piece they did at the LA Police Academy...very bizarre!

Q: What project are you working on now?

AK: A piece called *Desert(s)* that I really want to finish in time for my east coast and European tours this fall. I've shot video of deserts for over a year now and am nearly finished with the editing and programming in Isadora. The struggle this time is the music. It's a complicated piece in that it's very personal, having to do with loss. It is important to me that it is very, very beautiful.

(AMY KNOLES INTERVIEW CONTINUED)

Q: Do you have any preferences about how a work is notated?

AK: I found that realizing graphic scores electronically helped me to gain control over my ability to shape sound in a unique way and it forced me to explore the guts of a device (virtual or hardware based) more deeply and learn it more intuitively.

Q: Can you tell us about your new course offerings at CALARTS in Electronic Percussion?

AK: Yes, I was asked by David Rosenboom last September to open a new section of the CalArts percussion department, this section is dedicated to electronic percussion. I offer multiple sections of a class called *Trigger: The Electronic Percussionist* where we work with the MalletKat, DrumKat, Handsonic, Trigger Finger, home-made optical electronics, Reason, Live, MAX, and Isadora (an interactive video program). I work with 4 students per class and am now experimenting with combining percussionists and performer composers with an experimental animation student or an MFA from the Art Department to hopefully cross-pollinate the musical and visual notions of the students. I also offer independent study for performer/composers. For instance, I have a new student that I am very excited about working with this year. She is an accomplished Persian musician and composer who is interested in bringing ancient rhythms back into newer forms of Persian music and combining these ideas with electronics.

Q: Can you give us a typical example of a tech setup for you?

AK: Unfortunately I am very capricious, but at the moment: DrumKat, MacBook Pro 17", MOTU UltraLite, MAX, Live, Reason, Isadora. 4.0 sound system, 1 or 2 video screens and projectors, and a headset mic from time to time.



Photo by Martin Wagner

**Amy Knoles performing
Clay Chaplin's "Tricomatic"
at Fluc in Vienna**

SEAMUS ANNOUNCEMENT

MICHAEL RHOADES APPOINTED AS NEW SEAMUS WEBMASTER

The SEAMUS Board of Directors is pleased to welcome Michael Rhoades as the new SEAMUS Webmaster. Michael has been a contributor to the SEAMUS Journal, a frequent participant at the SEAMUS National Conferences, and is currently a Systems Administrator at Sweetwater Sound. Please take a look at his member news entry in this issue of the Newsletter announcing his new CD release: *INTELLECT & THE VIBRATIONS*, available at: www.perceptionfactory.com



**GERRY ERRANTE**www.fgerrante.org**Q: Gerry, you are known for developing new literature for clarinet and electronics. What led you to this 'mission'?**

GE: I was fortunate to have been brought up in New York where there were abundant opportunities to hear new music. I remember going to concerts at Columbia in the mid-60's and one night getting a tour of the famed studio there. These experiences of course were early influences. I was also fortunate to have played in the Contemporary Directions Ensemble at the University of Michigan while a DMA student there in the late 60's. Sydney Hodkinson directed this wonderful ensemble and Bill Albright was one of my colleagues in the group, both he and Syd were strong influences. Perhaps a defining moment in Michigan came when I met William O. Smith. I had admired Bill's playing with Dave Brubeck and was enthralled with his use of extended techniques. Studying with him briefly while he spent a summer in Michigan was an exciting and stimulating experience as we worked on those techniques and also

discussed the use of the electronic medium in combination with the clarinet. Bill wrote one of the first such pieces. I left Ann Arbor in 1970 for a teaching job in Norfolk, Virginia and immediately felt frustrated by the lack of a new music scene there. In order to become more self sufficient, I started playing existing pieces for clarinet and tape. I don't recall a "defining moment" when I decided to make it my mission to expand the body of repertoire for clarinet and electronics, nor am I certain of the first composer with whom I worked, but in 1979 when I was working as Artist-in-Residence at the Conservatorium in Sydney, Australia I met a wonderful composer, Martin Wesley Smith. When I returned to Australia in 1983, Martin had written a tape piece for me using a Fairlight CMI that is still performed today in a variety of versions. Meanwhile, in 1982 I asked Reynold Weidenaar to write a piece for me and the result was what I believe to be the first work for an acoustic instrument, electronics and computer-processed video.

Q: How do you view the role of the performer in electro-acoustic music?

GE: We, as clarinetists, have a wonderful existing repertoire but the great pieces are somewhat limited in number. To play these same works over and over seemed to be somewhat tiresome so I began to explore new repertoire. Something I read by William Schuman stuck with me – "Music can have no expanding past unless it has a continually renewing present." This made great sense and struck me as an important function of any performer. Certainly there is a great tradition in the history of the clarinet of performers inspiring composers, and I wanted to follow in those footsteps. In part my interest in using electronics developed so that I could be self-contained and not rely on other performers who were reluctant to deal with unfamiliar music. A more positive reason was the excitement of exploring new sounds and techniques. At many of the early concerts in New York and Ann Arbor, while listening to purely electronic music I felt that there was a human element missing so it made sense to combine the warmth and flexibility of the clarinet with the myriad of possibilities that exist in the electronic medium.

Q: What hopes do you hold for the future of music and technology?

GE: It's always an entertaining exercise to speculate about the future though naturally this cannot be done with any certainty whatsoever. I am hopeful that as the technology evolves, some of the complexity in dealing with equipment and software will diminish. I am also hopeful that we will soon arrive at a point where the technology is stable long enough for composers to become so comfortable with it that the technology can be used as a true expression of their own voice. While to be sure, this is already often the case with many composers, in listening to new works, I sometimes get the feeling that it is the technology driving the unfolding of the music rather than the composer's imagination. As a performer, the clarinet constantly challenges me. However, at least I know that each day the instrument will be the same (well, we won't discuss reeds here) and it is not necessary to learn new fingerings (well, we won't discuss microtones here). If the same were true in the composer's world, then composers would have the

(GERRY ERRANTE INTERVIEW CONTINUED)

time to be so comfortable with the technology that it could become a true vehicle for their artistic expression. The emphasis could then be placed on the music where I believe it belongs.

Q: What are some of your favorite moments when collaborating with composers?

GE: Like most performers of new music, I very much enjoy being part of the creative process and not merely a re-creator. I enjoy working with composers as the piece unfolds so I am not necessarily presented with a finished product, but rather have been a part of the genesis of the piece. This input on my part may take many forms for example: possibly recording sound samples that are then manipulated by the composer, suggesting various extended techniques, being provided with parameters within which I can improvise, playing in a real time environment so that each performance is at least somewhat unique, etc. I enjoy the collaborative process. I also enjoy playing a diversity of styles and as a former saxophone player (yes, I admit it) I enjoy works with a jazz or pop influence. I love to travel, especially to places off the beaten track, and music that evokes an ethnic flavor experienced in some of my travels is of great appeal as well.

Q: Do you have any pointers for composers working within the electro-acoustic idiom?

GE: It is perhaps difficult to put this delicately, but some performers may tend to be somewhat tradition-bound and not terribly receptive to unfamiliar ideas and concepts. The performer doesn't necessarily need to be coddled, but neither should he/she be asked to decipher complex directions and notation without adequate guidance. Much as the job of a teacher is to communicate with the student, the composer's job is to communicate clearly to the performer. Performance notes should be clear and concise, and if possible, technical requirements should be manageable. It seems pretty clear that the complexity of a required technical setup is inversely proportional to the number of performances a work will receive. As an extreme example, in some of my lectures to performers, I sometimes refer to "Ph.D." electronics, where the acronym stands for "push here dummy." A performer need not know the inner workings of an electronic device or software in order to employ it effectively. If the composer must be present in order to facilitate the performance, naturally a work will have limited exposure. If a piece is for prerecorded electronics, i.e. a "tape" piece where the electronics are fixed, the coordination of the acoustic instrument should be as clear as possible. Especially if many tempo fluctuations occur, try to make coordination of instrument and electronics clear. If a time line is provided, be sure that it is a cumulative time line and not just for separate sections of the work. Naturally it is not possible to reset a stopwatch during the course of a performance. Also, bear in mind that if pitch is a critical element, consider the difficulty of an acoustic instrument playing in tune with digitally generated sounds. Be sure at least to provide a tuning note with the electronics.



Errante playing Judith Shatin's *Sea of Reeds*

Q: Can you give us a typical example of a tech setup for you?

GE: I basically travel with a Macintosh PowerBook G4, an RME Hammerfall, a PreSonus BlueTube mic preamp, a Yamaha MFC1 footpedal, and two clarinet mics. On occasion if necessary, I will bring a Mackie 1202 mixer, and if I need an effects unit, I may bring an old DigiTech TSR-24. The software I most use is Max/MSP which of course usually makes the use of a separate effects box unnecessary. The clarinet mics are from Applied Music Technology (AMT) and Barcus Berry. The AMT unit is affixed to the bell of the clarinet and contains two condenser mics with ISO rings. This provides a superior sound to the Barcus Berry contact mic that is screwed into the barrel of the clarinet. However, I have found that in some Max pieces where data transmission is critical, the Barcus Berry will give a better result. Often I will use both mics concurrently.

(GERRY ERRANTE INTERVIEW CONTINUED)

Q: How have you integrated this work with your teaching?

GE: I do incorporate various extended techniques for most levels of clarinet instruction. It is my contention that even if a student has no interest in employing these techniques in performance it is important to develop the ability to play convincingly effects such as multiphonics, double stops, harmonics, microtones, air sounds, etc. Learning to play these effects is a wonderful way to develop control of the instrument and this control will transfer to the playing of conventional repertoire. Of course I also encourage (and in some cases require) all students to explore new repertoire and some works will employ these techniques. Finally, I have also written a number of articles, most recently an article called *The Electric Clarinet* that appeared serialized in recent issues of *The Clarinet, Vol. 32 Nos. 2 & 3*.

Editors Note: Gerry Errante is currently touring throughout the United States performing concerts and giving lectures. These presentations feature the following composers: Larry Austin, Jane Brockman, Ben Broening, F. Gerard Errante, Joseph Harchanko, Andrew May, Jon Christopher Nelson, Russell Pinkston, Alex Shapiro, Judith Shatin, Peter Terry, and Reynold Weidenaar.

SHIAU-UEN DING: FOUNDING DIRECTOR OF NeXT Ens
www.NeXTEns.org

Q: An ensemble dedicated to electro-acoustic music is a little unusual. Where did that idea come from?

SD: NeXT Ens was formed in October, 2003. I had been studying computer music for two years by then, including composing in order to gain a better technical understanding of the possibilities of computer/electronic music.

In the early summer of 2003, I was soul-searching for something meaningful to do with my life the following year. I talked with my composer/performer friend, Alan Bern, about the question. After Eighth Blackbird's concert in Music03, an annual new music festival in Cincinnati, and thinking to combine my specialty as a solo performer of electro-acoustic music with my enjoyment of playing in chamber groups, Alan helped me to formulate the idea of starting an electro-acoustic music ensemble. Over that summer, recognizing that the field of computer music in the United States needed such an ensemble, I decided to go ahead with the idea. At the beginning, realizing that electro-acoustic music composers need an ensemble capable of performing new works, the mission of NeXT Ens became to serve as a vehicle for such composers. Consequently, we needed to be a touring ensemble in order to present new works in different venues.

At the very beginning, I asked Joel Hoffman, composer and director of the MusicX festival in Cincinnati, and composer Christopher Bailey for their help in finding good, committed performers of new music at the Cincinnati College-Conservatory of Music (where I am pursuing my doctoral degree). I then contacted the musicians they suggested and recruited those who showed strong ability and interest.

In its initial formation the ensemble had 9 members; a violinist, cellist, flutist, percussionist, electric guitarist, bassoonist, clarinetist, soprano, and a pianist, myself. The bassoonist, clarinetist and soprano resigned after 2-3 months for various reasons and the electric guitarist eventually followed. We currently have 5 instrumentalists, Kaylie Duncan, Heather Brown, Timothy O'Neill, Carlos Velez, and myself, plus a performance technologist, Margaret Schedel.



(SHIAU-UEN DING INTERVIEW CONTINUED)

Q: Has performing with electronics in any way limited venues available to your group?

SD: Since we are not yet in a financial position to purchase our own full set of electronic equipment, our performance venues have often been limited due to our technical needs. For now, much of this equipment is provided by the performance space.



NeXT Ens members with composer Eric Lyon

ensemble. We ask them to feel as free as possible and to compose what they would love to compose for our instrumentation and our affordable range of software/hardware, since our mission is to serve as a vehicle for them. After we receive a piece, we try to understand the composer's intention and express the meaning in the music. Currently we are collaborating with composers in pursuing grants and other funding, which will help both composers and NeXT Ens undertake larger projects. I would very much like to develop projects that have social or political relevance in addition to their technical and artistic merits.

Q: What projects are you currently involved in?

SD: NeXT Ens is in its third year, and we have been lucky to be invited by many festivals and schools, including the upcoming International Computer Music Conference in New Orleans. In addition to the composers and Cincinnati College-Conservatory of Music faculty members, I would like to pay special thanks to Mara Helmuth, Alan Bern, and Margaret Schedel for their advice and stimulation in bringing NeXT Ens to where it stands now. The goal of NeXT Ens is to become a vehicle for new electro-acoustic music both nationally and internationally.

Q: Give us an idea of the setup requirements for a typical NeXT Ens concert?

SD: A typical concert setup might include two Macintosh Powerbook laptops, Max/MSP/Jitter, Oxygen 8 or/and Behringer midi controllers to trigger the Max/MSP patches, DVD player, projector, screen, up to 6 microphones, 3 pick-up microphones, monitor speaker, 4-channel or 5.1 system, and an 8-channel interface.

Q: How do you go about finding new repertoire?

SD: So far our repertoire has come from two sources. Sometimes I go to composers and ask for a new work after hearing their works live and/or on recordings. Alternately, composers sometimes approach me, expressing interest in writing a new work for the

A Few Words about Jim Tenney

Reprinted from "A Companion to Slug #13, The Frog Peak Music (A Composers' Collective) Newsletter, Oct. 2006"

By Larry Polansky
www.frogpeak.org

1.

Our sadness at Jim Tenney's passing is combined with the awareness that there is now a hole in the planet. Jim deeply understood something many of us have trouble with — that there are things "out there" that deserve our serious attention. Music, ideas, beautiful work, friendship, even the fate of the human race and the current status of the cosmos — these things equally concerned and impassioned him. And when Jim gave something serious attention, he was, well, serious about it. He cared and thought deeply about what we always hope there will be time to care and think deeply about. He appeared to do that each day of his life, every hour of every day. This was his nature.

2.

In my opinion, Jim Tenney was the most important and brilliant composer/theorist of the second half of the twentieth century. I usually avoid statements like that: they're by definition fatuous, and it's not a competition. But for Jim I'll make an exception. After Cage, no other composer so elegantly and beautifully integrated ideas and music. No one else's work, as a whole, is as profound, experimental, wide-ranging, accomplished, or revolutionary.

Jim wrote more text than most people realize. Starting with *Meta + Hodos* and the computer music articles of the early 1960s; through his work on "timbre," pitch, and other composers in the late 1960s and early 1970s; his theoretical articles of the late 1970s (like the few but brilliant essays in *Perspectives...* and the *Journal of Music Theory*); and culminating with his wide-ranging work on pitch-space, intonation, and perception in the last 25 years, he left an almost immeasurably broad and important theoretical, aesthetic, intellectual and musical corpus. His writing is poorly acknowledged, not widely read, and almost completely misunderstood. In addition, it's mostly unavailable — he intentionally placed much of it in small, non-academic publications.

His ideas delineate and explore the most important musical ideas of the past 50 years: form, perception, timbre, harmony, and the nature of the compositional process. When I teach courses in advanced musical theory, I sometimes have to force myself to use writings by other theorists — not much other work seems quite as interesting, relevant or important as Jim's. He wrote and thought about elementals: form, pitch, cognition and perception (among other things).

He *meant* things in a way that few others do, and we should take a lesson from him in this. He cared little (in fact, not at all) for academic or intellectual fashion. He was singularly focused on getting it right. He wanted to know how the ear, the brain, and music worked (and might work). He was among the first (if not the first) theorist (and composer) to focus on ideas like the examination of deep musical processes irrespective of style, the use of cognition and perception as the basis for music theory, and a phenomenological understanding of our musical perception. His investigations *began* at a much deeper level than what passes for music theory (even today). I think we should revise our definition: whatever Jim Tenney did, and however he did it, is music theory.

Jim never advanced an idea until he was convinced he could win an argument about it with himself. His discussions were deep, brutal, and lengthy, with the most exacting person he could find (himself). Sometimes he checked in with a few others lucky enough to have earned a bit of his confidence, but by then it was unlikely that anyone else could help much. He did so much homework, and thought so hard, that there was rarely a new idea, technique, or avenue he hadn't already considered and probably discarded.

(A Few Words about Jim Tenney: Continued)

3.

All his life, Jim taught. As a teacher, he avoided the remedial. He had little interest in, time (nor, I think, aptitude) for that kind of pedagogy. As a theorist and composer, he had things to say and investigate. He pursued ideas at a depth that was usually intimidating, often a bit scary, always exciting. His teaching sprang from these investigations, and he taught at a very high level, not some imagined least common denominator. Jim believed, and acted upon the assumption that the academy was a place of ideas, of search — an intellectual and artistic eden where everyone was more or less like him!

Jim was a throwback: an artist and thinker whose love for teaching emanated directly and completely from a love for ideas. He was happiest when describing some new insight he'd had about harmonic space, gestalt segregation, fundamental perception, the octave, Webern, cacti. His love of art, the world and ideas was unfettered. I've encountered a very few people like that in my life, and one of the saddest things about his passing is that now there's one fewer.

4.

I always suspected that some deranged gods had granted Jim the gift of eight extra clandestine hours a day to work, during which he calmly entered an alternate dimension, read twenty books and articles (maybe in Latin or German, languages he taught himself as he was doing research), filled up several of his ubiquitous graph-paper pads, and returned to the corporeal plane with what he needed.

5.

Reverent of history, Jim enjoyed it immensely, and was *in* it. He taught (maybe “taught” is the wrong word: he inspired) his students to share his respect and fascination for so many traditions, and to consider them alive. He showed us that history was fluid, incomplete, not over: there was work to be done. Schoenberg, Ruggles, Partch, Satie, Varèse, Nancarrow, Cage, and Crawford Seeger (even, at various times in his life, Wagner!) were his colleagues.

Jim's immediate musical family consisted of composers of the past, present, and future. He understood, collaborated, and conversed with all at great length, built on their ideas the way a scientist does. He never, ever disrespected them. They dwelled in his musical house along with the rest of us. One learned from Jim how precisely and seriously to cherish other composers, and all other artists, because he was so careful, sincere, and active about it. He gave great credence to the making of art and the life of the idea — everyone who at was at least nominally a fellow traveler got the benefit of the doubt, often more than we perhaps deserved.

6.

In *Meta + Hodos*, and his later writings, Jim redesigned the architecture of twentieth century music theory. In the Bell Labs pieces (like *Phases*, *Ergodos*, *Noise Study*), he invented fundamental techniques for using computers as compositional tools (creating the *idea* of a compositional subroutine for synthesis environments). He freely moved between “art” and “science,” applying his engineering acuity and musical vision to some of the philosophical insights he gained from his close association with Cage (and Varèse).

He sought connections, and had no patience for arbitrary distinctions. I don't think it ever occurred to Jim that emotion, intellect, spirituality, science, harmony, creativity, knowledge, curiosity were all that different. Nor should they be parsimoniously doled out in support of some strategic artistic agenda. They were all part of being human, and an artist. His epiphanies often emerged as marriages of ideas, what he called “bridges.” He sought and found the profound connections between the work of Hiller, Partch, Cage, Varèse and others. He created new species from these breeding pairs — not hybrids, but fertile new organisms that reproduced again and again, evolving with each generation.

(A Few Words about Jim Tenney: Continued)

Jim's ideas were startling in their originality and scope, but *because* they were great ideas, they had precursors. Each piece led and could be traced to other pieces, and always to some fundamental idea. Somewhere, somehow, Harry Partch led to *Quintexts* which led to *Diapason* and eventually to his final string quartet, *Arbor Vitae* (which the young composer Michael Winter helped him finish near the end of his life).

Jim was intensely curious, but not restless. He asked, "What's next?" not because he was bored, but because he was hard-wired for forward motion. He remained in perpetual morphogenesis (to borrow a term roughly meaning "evolving and changing in shape," from one of his favorite writers, D'Arcy Thompson) until the end. The morphogenesis of his ideas won't stop because he did: it will increase in strength like some kind of electro-magnetic resonance — steadily and exponentially.

7.

Over the years, one of my greatest pleasures was listening to Jim describe seemingly fantastic theoretical speculations, some a little too strange to talk about publicly, semi-cosmic ideas reserved for close friends, late at night. Yet even the wackiest of these (his word, not mine) seemed somehow believable. They were modulated by his intelligence and refined in the crucible of his impatience with "just making stuff up!" I always expect to pick up the New York Times Science section some Tuesday morning and read the headline: "James Tenney's conjecture about the cosmos verified by experimental result!"

8.

The homes that Jim and Lauren Pratt made over the past 20 years — whether in New York City, California, Toronto, or Berlin — were always full. They were places where art and ideas were welcome, there was no need for pretense, and there was all the time in the world. Careerism, gossip, gig-talk, pettiness and the like seemed inappropriate. His home was a haven for art — a safe and necessary respite from the quotidian. Anyone and everyone was welcomed: his and Lauren's idea of the "open house" (in Toronto) was among the most brilliant ideas he was ever involved in.

He listened with a singular intensity, imbued personal relationships with deep gravity. You always felt that he considered you essential, somehow, to the well being of the planet. You walked in to his and Lauren's home, a beer appeared in your hand, and all of a sudden your life, at least for the next few hours, was *really* about music.

9.

Like Cage, Partch, Varèse, Hiller, Harrison, Ruggles, and some of the other composers of his genus, Jim dealt with large ideas, systems of thought, "embodiments of mind" (a phrase from another of his favorite authors, Warren McCullough, whose work he was revisiting the last time I spoke to him). His writings provide the foundation for a remarkable edifice that we will spend a long time completing.

For me, though, much of the joy in remembering Jim emanates from small, often very practical notions, which seemed to arise almost incidentally, like wildflowers. These musical and theoretical "volunteers" delighted him as much as anything in his life, but he rarely talked about them, except among friends. I think he thought of this stuff as part and parcel of being a composer. When he'd casually show you something like this, his tremendous glee in solving some "smaller" compositional or theoretical dilemma was evident. He'd get a particular kind of grin on his face, like he'd just solved a riddle rather than proved a theorem.

All of this is in the music, sometimes deeply embedded, sometimes immediately apparent. I remember the moment the compositional idea of *Chorales for Orchestra* clarified itself to me: the vertical was the horizontal; each was the primes of the harmonic series in a crypto-palindromic-Jim-homage to the music of Ives, Stravinsky and Ruggles — and who knows what else!? Understanding Jim's techniques reduced you to a kind of dumb, teenage-inflected "how cool is that?" grin, wishing you'd thought of it yourself.

(A Few Words about Jim Tenney: Continued)

He seldom published or formally described these intermediate compositional ideas. Nor were they premeditated: he created them as he went along; necessary pieces to some larger, cosmic-musical puzzle he was forever trying to solve. It was as if while busy inventing the wheel: at some point he realized he needed to come up with the idea of a spoke, but didn't think it important enough to mention! It reminded me of the way brilliant mathematicians sometimes invent entirely new branches of mathematics en route to solving a theorem. Jim contributed new concepts with nearly every piece.

These ideas give a sense of Jim's playfulness and deep commitment to compositional craft, something I think that is often overlooked when his work is discussed. I believe that *craft* was the most important thing to him, but his conception of it was unique. He loved music too much to exploit it, enslave it to his own ends. His mode of expression was not the liberation of himself but of other things — ideas and sound — which he neither hamstrung to ordinary expectation, nor indentured to "success."

In a world increasingly obsessed with the super-saturation of the immediate, Jim took a different approach. In the early 1960s he was close to the great experimental psychologist Roger Shepard, who pioneered a powerful technique called *multi-dimensional scaling* (MDS) which allows a set of complex multi-variable *differences* between even unrelated objects or concepts to be viewed in a simpler space, like the plane. An MDS plot of the way a group of listeners perceive differences between sonic events can illustrate what the most important "dimensions of similarity" might be. One of the most fascinating concepts associated with MDS is the idea of *stress*. If the mathematical reduction of the complexity of some perceptual space produces too great a stress, it means that the picture we're looking at isn't reliable, that there are too many important dimensions: the fit is very bad. In this case, the MDS algorithm automatically adds a dimension (from line to plane to 3-space, etc.) so that the sets of differences will fit more comfortably, be more meaningful. Jim consciously integrated this idea into several pieces (like *Changes*), in which the prime dimensionality of harmonic space was increased when things got too "ambiguous" at the "next lower dimension."

But I think this is a deeper metaphor for Jim's work. I often feel that more and more, composers (and regrettably the rest of society) have become like what mathematicians call fractals, functions which are extremely complicated, but in a low dimensionality. We have so much information readily at hand, things move so quickly, decisions are made with such immediacy, that depth, ambiguity, taking time to explore ideas is not generally tolerated, much less encouraged. Music is judged quickly, often after being heard just once! Jim's music inhabits a very different world. His ideas are of sufficient richness to be forced into higher dimensions, and require more complex perceptual and aesthetic geometries.

10.

In recent years Jim's work received far more attention than it had over the previous thirty years. But this was not his goal. As a point of honor, a measure of integrity, he sought far less attention than he deserved. He made sure, though, that when someone did pay attention, they would be rewarded by what was heard. Maybe Jim thought that it was, in some literal way, good to leave the world in one's debt, and not vice versa. He did.

11.

Many of our conversations over the years had little to do with music. In Toronto, late at night, Jim would pull out a graph-paper pad on which he'd been working out some odd idea. One night, I think, he showed me a kind of universal theory of matter that he was considering. He was trying, in his own way, and by the sheer power of his own deduction and instinct, to explain "everything," at least to himself. I remember nothing of the content of that graph-paper pad, but what I clearly recall was that somewhere near the end, he said to me, with great seriousness, that he'd very much like to be remembered as a "composer and amateur cosmologist." That is, in fact, how I remember him.

(A Few Words about Jim Tenney: Continued)

(Coda)

A few days before Jim died, in the hours after which he finally lost consciousness, something odd happened at home here in New Hampshire, three thousand miles away.

Early that morning we came outside to find a Great Blue Heron perched on top of our red minivan. I stood with neighbors for nearly an hour, watching as the large bird made itself at home. The theory was that construction on a small bridge over the Mink Brook, just a few yards away from our house, had disturbed his nest.

When I learned the chronology of his final days from Lauren, I realized the coincidence and thought: "That's just the kind of thing Jim would do!," and was glad that my old friend stopped in to say goodbye.

But maybe Jim didn't pull off that stunt entirely on his own. Perhaps the cosmos, being so firmly in his debt, was paying him back a little.

SEAMUS ANNOUNCEMENT

Tom Lopez

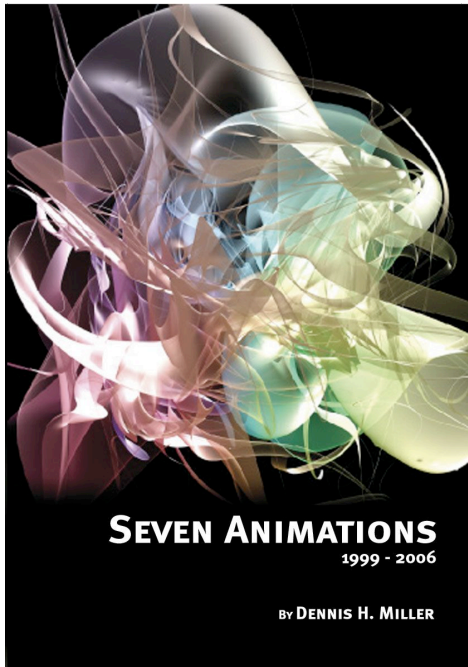
**A NOTE FROM TOM LOPEZ: MEMBER AT LARGE
ASCAP/SEAMUS Student Composer Commissioning Program**

SEAMUS is pleased to announce the 2007 ASCAP/SEAMUS Student Composer Commissioning Program, with the help of Frances Richard and the American Society for Composers, Authors and Publishers (ASCAP) (www.ascap.com). The commission includes an honorarium for a new electro-acoustic composition, a stipend for copying and material costs, a plaque, a recording on the annual conference CD, and a performance at the SEAMUS 2008 National Conference.

You must be a student currently enrolled in an academic course of study that leads to a high school diploma, or baccalaureate, masters, or doctoral degree in music or electro-acoustic music, or a program that includes electro-acoustic music and related fields. This competition is open to student members of SEAMUS, US citizens, or legal residents of the United States.

IMPORTANT: applying for the SEAMUS/ASCAP Student Commission is entirely different from submitting work for performance at the SEAMUS National Conference, which requires a separate application.

The postmark deadline is October 15, 2006.
For more information, including the application form:
<http://www.seamusonline.org/ascap2007.html>

**DVD Review:*****Seven Animations* by Dennis Miller**

www.dennismiller.neu.edu

\$25.00 at www.cdemusic.org

SEAMUS Members receive a 5% discount at cdemusic

By Brian Evans

Over the past several years Dennis Miller has built a body of video work that establishes him as one of the top creators working today in visual music (a somewhat figurative label for abstract animation). His 2006 release of the DVD *Seven Animations* evidences this with a collection of works created over the last seven years. Of these works Miller says he is “exploring ways in which techniques of musical composition can be applied to sequences of visual images.”

Miller is a music composer schooled in the academy. He has a PhD in music composition from Columbia University and he is on the music faculty at Northeastern University in Boston. The pieces on this DVD

are serious works. His musical language, for the most part, is dense, non-pitched and arhythmic and his visual imagery is abstract. One might consider the work difficult. But when the images and music combine, the moment-to-moment unfolding of the pieces is engaging, sometimes frightening, provocative and, on occasion, even humorous.

While the seven pieces are unique there are common threads that tie them together. For example all the pieces involve a high density of visual objects and sonic events. Much of the material is generative and under algorithmic control. (I say this with certainty, but it is really an educated guess.) One way this manifests is in the recurrence of clouds. For example, *Residue* (1999), the earliest work on the DVD opens visually with flame-colored cloud shapes defining a cube. Clouds, rendered as random and clustered luminosities, exit and enter, fade in and out and articulate visual structure over time. The newest work in the collection *Circles and Rounds* (2006) also opens with cloud forms, this time grey. As the piece unfolds, the quasi-random cloud motif appears in many guises most pointedly as backdrop, as if what is occurring in the foreground is beneath the surface of some strange ocean or extraterrestrial atmosphere.

The musical scores too work with clouds—granular clouds of dense, often rapid, random events of inharmonicity and noise. Percussive clanks, blips, clicks and chirps play against a backdrop of spectral washes of noise—drones, scrapes, sizzles and rumbles that sometimes filter to a discernible pitch then return to spectral clusters—sonic clouds.

Even with commonalities each piece is distinctive. The tortured sounds and surfaces of *Factura* are nightmarish and primordial. In *Moving Target* the subtle color harmonies of the second movement, *Reflect*, suggest to me the hue clouds that emanated from Thomas Wilfred’s color organ of the 1920s. The third movement, *Release*, is markedly different from the rest. The music is rhythmic. There is a beat. I find myself imagining Thomas Dolby caught on an anime sound stage. The music accompanies what might have been an ad for a global communications company, but it’s run amok. It’s colorful and fun.

The phrase ‘visual glitch music’ comes to mind with *Vis a Vis*—it’s aggressive and, with more visual flatness, shape and motion are foregrounded. There is also flatness in *Second Thoughts* which opens with a fatiguing all-red screen and an undulating black vertical. In the flatness we see a temporal flow without consideration for depth, for the language of the lens. The eye of the camera is not something we notice.

(SEVEN ANIMATIONS REVIEW CONTINUED)

The language of the lens, the articulation of space with camera zoom, tilt, pan and rotation, becomes important compositional material in pieces like *Residue*, *Cross Contours* and *Circles and Rounds*. We are conscious of the camera viewpoint and its moving eye is an important player in the temporal design. Objects are more articulated and a surreal aspect is more prevalent.

Colors seem more subdued in the later pieces than the earlier ones. There is an unfolding maturity in the work that parallels the dates of the pieces. Miller has been working in this medium for a decade and he is clearly developing a mastery of his materials.

Most of Miller's pieces, while abstract, contain images rendered in a virtual three-dimensional space. Many abstract painters in the 20th century sought the flatness of the picture plane. These artists wanted to avoid the tendency of many to see any three-dimensional rendering as representational. Abstraction rendered in 3D is seen by some as surreal, considered fantastical rather than purely formal. For example, one might see the feathered objects in *Cross Contours* as strange galactic spaceships floating in cosmic jet streams. We could interpret the tendrilled objects in *Circles and Rounds* as alien jellyfish swimming under a Jovian sea.

Over the past two decades the amorphous and organic shapes in the animations of Japanese computer artist Yoichiro Kawaguchi and the evolving mutations of UK digital animator William Latham introduced this abstracted 3D space to the computer graphics world. Miller, in some ways, is following an established visual tradition, adding to the mix with his musical sensibilities as a composer and most importantly his understanding of time. The surrealism provides a path in for the uninitiated who might otherwise be put off by the difficulty of abstraction. But there is more going on in these pieces.

Michel Chion in his book *Audio-Vision* talks about the horizontal (temporal) and vertical (synchronic) interactions of image and audio as a dialectic he calls harmony. Consonance, agreement in meaning between what we see and what we hear, and dissonance, or disagreement, create a counterpoint. Working in the abstract Miller is able to explore these relationships without the baggage of dialog. He also bypasses traditional sound design, where audio sources are usually seen (or at least understood) in the context of a narrative or the imagery on the screen. In sound design what we see on the screen is typically the source of the sound we hear.



Dennis Miller

Instead, in Miller's work we can extend Pierre Schaeffer's idea of *reduced listening* into the audio/visual domain. There is a give and take in our sensory engagement between seeing and hearing. Because of the density of information coming into both sensory channels, we shift focus, sometimes listening, sometimes watching, sometimes both. Sometimes there is agreement, sometimes not.

Miller's sound tracks sit on a continuum between music and sound design. But abstract images are not sound sources. There are occasional vertical synchronies between image and sound, but more often there are none. Through our *reduced apprehension* we create the counterpoint—the horizontal movement through consonance and dissonance and the vertical audio/visual harmony that moves us through time. Correlation and coherence result from our active engagement with the work. There is tension. There is a release. There is “musical” time sonically and visually.

In *Seven Animations* we experience the relationships of image and sound as abstract, contrapuntal interdependencies and interactions. How we make these materials cohere is itself an interesting question. This is a territory rich in possibilities for composers working to integrate visual imagery with their music, and build bridges

(SEVEN ANIMATIONS REVIEW CONTINUED)

between image and sound. Miller charts a path through this new terrain that is certainly worth consideration—maybe worth following.

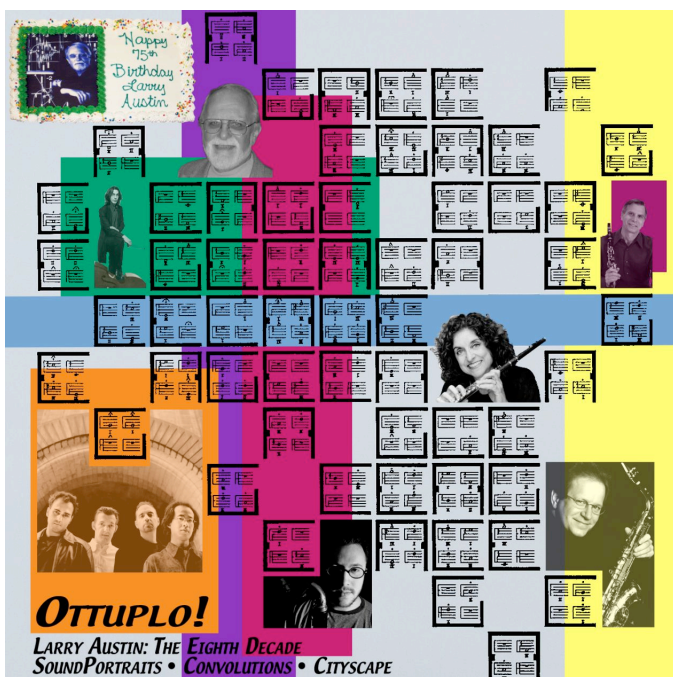
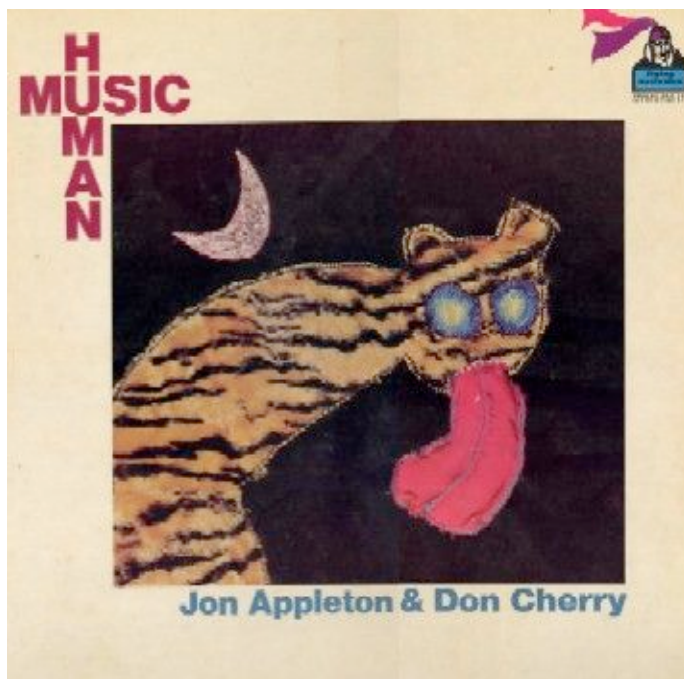
With over an hour of video on the DVD there is a lot to see and hear. Each piece is suitable for private viewing at home or screening at a film festival or contemporary music concert. (Having experienced several of the pieces in concert halls with excellent sound systems, I would say that is the optimal viewing option.)

SEAMUS MEMBER CD RELEASES:

**HUMAN MUSIC
JON APPLETON and DON CHERRY**

<http://www.spincds.com/>

Jon Appleton's 1969 collaboration with the late Don Cherry has just been released on CD by Runt Records. Check it out!



**OTTUPLO!
LARRY AUSTIN**

<http://www.music.unt.edu/CDCM/>
<http://www.centaurrecords.com>

Larry Austin's new solo compact disc has recently been released on the *CDCM Computer Music Series*, Vol. 35 on Centaur Records, CRC2830. It is part of the "Composer in the Computer Age-X" series and is entitled *Ottuplo! Larry Austin: The Eighth Decade--SoundPortraits * Convolutions * Cityscape* (see cd cover below). Performing with Austin's computer music are the Flux and Smith Quartets; clarinetist F. Gerard Errante; saxophonist Stephen Duke; contrabassist Robert Black; bass clarinetist Michael Lowenthal; and flutist Jacqueline Martelle.

SEAMUS MEMBER CD RELEASES:



**STAN LINK
IN AMBER SHADOWS**

www.albanyrecords.com (TROY863)

As archaic as it might sound to us now, *In Amber Shadows* is an "album" in at least two senses of that nostalgic word. First, of course, it's meant to be a coherent listening experience from beginning to end built mostly around a unifying idea or narrative. In this case, the theme is time's passage--mostly as it is refracted through questions of memory, experience, and identity. And to that extent, *In Amber Shadows* is also an "album" in the even more archaic photographic sense--as a collecting point of almost ritual or fetish objects that can serve as ways to move backwards and forwards in a personal history. Beginning with one of my more recent pieces, *Hissarlik*, and ending with my oldest, *Were*, the trajectory itself was a personal tunneling forward into the past tense.

**MICHAEL RHOADES
INTELLECT & THE VIBRATIONS**

www.perceptionfactory.com

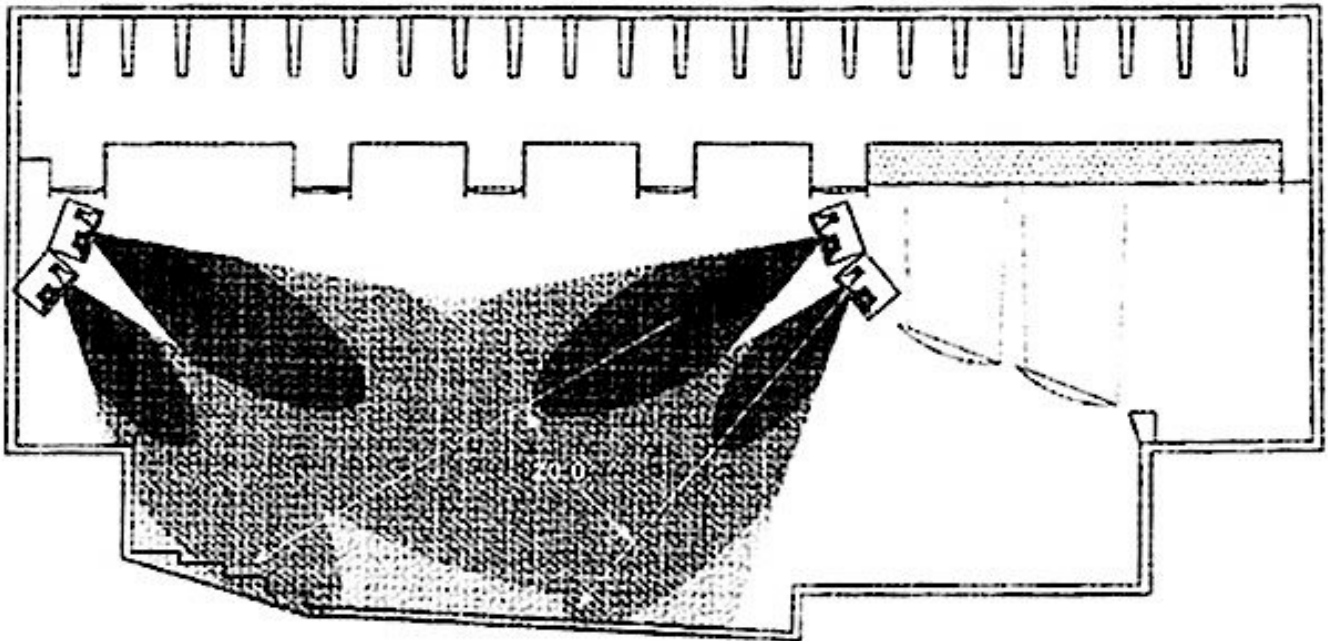
More information on Michael Rhoades new CD release can be found in the Member News section (pages 20-21).





s.e.a.m.u.s.
2007 © IOWA STATE UNIVERSITY OF SCIENCE & TECHNOLOGY

SEAMUS 2007: IOWA STATE UNIVERSITY
<http://www.music.iastate.edu/seamus/>
 The deadline for receipt of submissions:
October 16, 2006



A NOTE FROM CHRIS HOPKINS, SEAMUS 2007 CONFERENCE HOST:

SEAMUS members will be interested to know about the sound diffusion characteristics of the main recital hall available to the national conference at Iowa State University, March 8-10. Early this September, American Pro Audio completed an upgrade to the permanently installed loudspeaker system to provide a full octaphonic system. The speakers are Meyer Sound Laboratories CQ-1 arranged in elevated dual-speaker clusters positioned for vertical angles of -30° / -50° (below horizontal). This provides each loudspeaker with a wider area of coverage and therefore widens the overall seating area that receives a balanced multichannel image. The system also has two Meyer PSW-2 subwoofers available for an augmentation of low frequencies from a submix or for use as an independent low-frequency channel. There are two movable convex reflective surfaces, or "clouds" above the stage that may be positioned to provide reflective continuity to the back wall of the stage. To a limited extent the absorption/reflection properties of the side and back walls may be controlled by lowering interlocking sets of acoustic curtains. Acoustic curtains are also installed around the perimeter of the ceiling. To this installed system we add two on-stage loudspeakers and monitor speakers for performers.

The system may be used in two modes: (1) up to eight independent channels from a front-of-house console into full-range speakers with a ninth channel available into the subwoofers, or (2) standard surround configurations (stereo surround, 5.1, 7.1) available from CD/DVD through a Proceed decoder. Audio channels from video may use either of these systems. Composers working with critical spatialization will note that the L-front and R-front speakers are at 145° and 35° , and that it is possible to isolate signals to single speakers from each cluster. Due to the angle of elevation of the system, however, it cannot provide the complete effect of 3-D encoded mixes. The second performance space will be outfitted with ear-level speakers for such applications to the extent that conference programming requires. Both performance spaces have high-quality video projection.

For the conference, using the technical portions of the submissions database, we will provide our best-judged starting configuration for each presenter's rehearsal / sound check. During allotted rehearsal time, we will work with composers further to attune the diffusion to achieve the best results possible in our space. See http://www.music.iastate.edu/hopkins/public/facilities/Recital_Hall_Speakers.html for more drawings and photos.



**A NOTE FROM PAUL RUDY: VICE PRESIDENT OF PROGRAMS
SEAMUS MEETS SEAMS, STOCKHOLM, SWEDEN
Fylkingen, September 14, 2006**

I was asked by Jens Hedman in the winter of '06 to curate a concert for the Swedish Electroacoustic Music Society, which took place on September 14, 2006 at *Fylkingen* in Stockholm. I performed the works on a 14-channel system and the concert was very well received. Attendees both liked the works and were also motivated to conversation over the questions raised by many of the works in our current polarized political climate and state of war.

When I am asked to curate a concert I search for a point of view, some relevance to both the organizations involved and also what is happening around us. The concert was restricted to pre-recorded works, as there were no performer resources. A theme for the concert emerged rather quickly when I looked through past SEAMUS CD's and scanned my memory of the recent

SEAMUS Conference in Eugene. "*From Desolation to the Desert with Love*" centered around the complex relationship between nature and humans: from triumph to tragedy. Three focal pieces anchored the concert around the desert, the natural desert through the minds eye of Elaine Lillios' work, to the poetic desert of Edward Abbey in my work and finally, the human created desert of Chernobyl in Scott Wyatt's work (in 8 channels). Mobberley and Bolte's works added the human/machine perspective: Mobberley pits the voice against heavy metal and Bolte's work became a metaphor for the sonic and conceptual collisions of all the pieces on the concert. Kyong Mee Choi's work (adding a video component) spoke to the tragedy of human conflict. Its muted images added an ironic, emotionless look at the human cost of war. Bukvic's winning electroclip served as an attention-getting opener, while Appleton's work added some much needed lightness to the first half, while still making a powerful statement on the clash of cultures whether musical or political.

Putting a successful concert together is more than just finding works that can happily occupy the same space and time. For me, it must go beyond the simple tenants of contrast, broad representation (stylistically and of genre) and alternation. In this case I chose to ask questions about the human condition at the present: about our complex personal, social and political relationship to nature, in itself a metaphor for ourselves. These works allowed me to raise questions un-apologetically, to confront the challenges and complexities of our modern existence and give hope. During the week of the concert, the 5th Anniversary of 9/11 was prominent in the news and many people seemed to be asking "are we better off, more safe and justified in our actions..." And so, the questions I chose months before to ask seemed more pertinent than I had imagined when building the concert. I always wonder whether the messages, the focus, the ironies, symbols and metaphors of compositions and their placement in concert will be gracefully transparent, or overly heavy-handed. I was aware from the outset that this concert risked the latter. It seemed clear, however, from comments at the end of the concert, that while each half was indeed heavy, it ended with a hint of redemption and hope-something we all need in these days.

Program: From Desolation to the Desert with Love

Ivico Bukvic	<i>All Your Sprache Are Belong to Strauss</i>		1'	Electroclip winner
Elainie Lillios	<i>Dreams of the Desert</i>	2001	11'	2 Channel
Jim Mobberley	<i>Vox Metalica</i>	2006	9'	2 Channel
Kyong Mee Choi	<i>Condolence</i>	2005	8'	Video
Jon Appleton	<i>Sheremetyevo Airport Rock</i>	2002	5'	2 Channel

Intermission

Scott Wyatt	<i>...and nature is alone</i>	2006	11'	8 Channel
Jason Bolte	<i>Friction</i>	2005	7'	2 Channel
Paul Rudy	<i>Love Song</i>	2004	15'	2 Channel

SEAMUS MEMBER NEWS

BRET BATTEY is entering his third year as Senior Lecturer with the Music, Technology and Innovation Research Centre at De Montfort University, Leicester, UK. He is truly enjoying this dynamic and engaging department and feeling at home with the congenial UK sonic arts community. Perhaps he will see some SEAMUS members at the Electroacoustic Music Studies conference at DMU in 2007? His 2005 video-music work *Autarkeia Aggregatum* has been scheduled or screened at over 25 international venues in the last year. In addition to a number of festivals run by SEAMUS members, venues included the New York Digital Salon, SIGGRAPH Boston, The European Experimental Exhibition D-NEFF (Vitoria-Gasteiz, Spain), FILE Electronic Language International Festival / Hypersonica (São Paulo), VAD International Video and Digital Arts Festival (Girona), Les Instants Vidéo Numeriques et Poétiques (Marseille), Sonorities Festival (Sonic Arts Research Centre, Belfast), and the Seoul International Computer Music Festival. His 2004 video-music work *cMatrix10* appeared this year at the Logos Foundation (Gent) and Process Revealed, The Evolutionary Music and Art Workshop (Budapest).

MADELYN BYRNE has several performances this Fall in addition to receiving an ASCAP Plus Award. *Northern Flight*, for piano and computer-generated sounds, was performed by Peter Gach on Sept. 10 at Palomar College and Sept. 24 at the ACF/LA Second Composer Showcase. This piece will also be performed by Blas Gonzalez at Imagine II on November 4. *Dream Tableaux*, for guitar and computer-generated sounds, was performed by Colin McAllister Sept. 21 at Palomar College. This piece will also be performed by Javier Olondo at ICMC on November 6. *Traffic*, a structured improvisation for laptops, piano and trombone, will be performed with Peter Gach, Billy Hawkins, Michael Mufson and Madelyn Byrne on October 29 at Palomar College.

ERIC CHASALOW'S *Crossing Boundaries*, for four channel sound, was performed July 31, in Ozawa Hall at the Festival of Contemporary Music, Tanglewood. Another four-channel piece, *The Puzzle Revealed* was presented at the Acoustical Society of America's conference in Providence Rhode Island in June. He is currently at work on a multi-media opera, *The Puzzle Master* which will premiere May 4th and 5th 2007 as part of the Boston CyberArts Festival.

CHRISTOPHER DOBRIAN'S composition *Cycles Interrupted* for soprano, tenor saxophone, piano, and live computer sampling was premiered in May 2006 at the Live Sampling Festival in Greenville, South Carolina. The composition was commissioned by the festival with the aid of a Mellon Foundation grant for research in new music involving live computer sampling. Dobrian and Daniel Koppelman presented a co-authored article on *Musical Expression with New Computer Interfaces* at the conference on New Interfaces for Musical Expression (NIME) at the Institut de Recherche et Coordination Acoustique-Musique (IRCAM) in Paris, France, and Dobrian presented a lecture-demonstration on *Realtime Stochastic Decision Making for Music Composition and Improvisation* at the International Symposium on the Creative and Scientific Legacies of Iannis Xenakis at the Perimeter Institute for Theoretical Physics in Waterloo, Ontario in June 2006.

ROSS FELLER has many events coming up he'd like to share with SEAMUS members. Upcoming performances include *Sfumato* for bass clarinet, violin, and 2-channel cd at NITLE Festival, Rollins College, Winter Park, Florida, June 2006; *Distiller* for 2-channel cd at 15th Annual Florida Electroacoustic Music Festival, University of Florida, Gainesville, April 2006; *Uprooted* for dancer and 2-channel cd at North Carolina Computer Music Festival, February 2006 - Columbus Dance Theatre, Feb. 2006 - Playhouse Square Center, Cleveland, Sept. 2006 - Cleveland Public Theatre, Sept. 2006; *Ataxia* for solo alto saxophone at The Creative and Scientific Legacies of Iannis Xenakis Symposium, June 2006, Guelph, Canada; *Kernel Panic* for solo trombone, CMS Great Lakes Chapter Conference, March 2006; Upcoming evening-length performances of compositions at Roulette, New York City, Oct. 2006, and premiere of *Nomadology* for saxophone quartet by the Prism Saxophone Quartet at Symphony Space, New York City, Dec. 1, 2006.

SEAMUS MEMBER NEWS CONTINUED

JOHN GIBSON is now Assistant Professor of Composition at the University of Louisville, where he directs the electronic music studio. His collaboration with video artist Jawshing Arthur Liou, *Elements*, will be presented at the Imagine2 festival at the University of Memphis and at the Bellingham Electronic Arts Festival. The piece received an Honorable Mention in the Eastman Computer Music Center twenty-fifth anniversary electroacoustic music competition. His 5.1 composition, *Slumber*, will be on a DVD-Audio release organized by the Third Practice Festival. A short article, *sLowlife: Sonification of Plant Study Data* will appear in the Leonardo Music Journal, volume 16. He is looking forward to seeing you all this year. You can reach him at his new email address: j.gibson@louisville.edu.

2006 has been an exciting year for composer **RONALD KEITH PARKS**. He composed a set of *Five Bass Flute Etudes* for Jill O'Neil for her October 2006 recital. His *Fantasy for Two Pianos* was performed in Jacksonville, FL by the Bradner-Deguchi Piano duo. *Fractures*, for four channel digital media, was presented at the 2006 SEAMUS conference and at the Society of Composers Inc. National Conference in San Antonio, Texas. *Afterimage 7* for flute, violin, cello, percussion, piano, and computer, was commissioned and premiered by the NeXT Ens and performed several times by them in the Minnesota area. They will perform *Afterimage 7* at the International Computer Music Conference in New Orleans in November 2006. *Click...* for four channel digital audio was premiered at the 15th Annual Florida Electroacoustic Music Festival at the University of Florida. *Click...* was also selected for inclusion at the 2006 Electronic Music Midwest Festival. *...drift...*, commissioned by Force of Nature, will be performed at several Force of Nature gallery openings throughout the Carolinas in 2006. *...drift...* will be included in Tomoko Deguchi's 2006 piano recital at Winthrop University in Rock Hill, SC. *Torque for orchestra*, commissioned by the Charlotte Civic Orchestra, will be premiered in November 2006 with Alan Yamamoto conducting. Parks will spend the remainder of 2006 completing a piano concerto entitled *Instances* featuring pianist Tomoko Deguchi as the soloist. *Instances* will be released on CD under Winthrop University's Eagle Editions label.

Parks presented a paper describing his computer music techniques at the 2006 Society for Electroacoustic Music in the United States Conference in Eugene, OR. The same paper will be presented at the International Computer Music Conference in New Orleans, LA in November 2006. For more information on Parks see his web site at <http://faculty.winthrop.edu/parksr/>

MICHAEL RHOADES has just released his twelfth CD project titled *Intellect and the Vibrations*. This Electroacoustic Music CD is comprised of ten tracks:

- *Intellect and the Vibrations* (in four movements)
- *Strata* (in four movements)
- *The 2nd Law*
- *A New Door*

The central theme of the project is the morphology of apparently disparate quanta and the balance and interaction between them. For instance, the piece *Strata* focuses on the interplay between points or grains of sound and many layers of sound objects. A coincident underlying parallel is the sense of tension and release created between specific decisions in the compositional process and their interaction with multiple layers of the out-of-time compositional process.

Another example of this common thread is with the ninth track, *The 2nd Law*, where the focus is upon entropic elements. Inspiration was derived from the second law of thermodynamics, which states that particles tend to move from a steady state to chaos. To create a morphological contrast, two groups of initial samples were generated. The first consisted of a very narrow band of activity, a primarily periodic waveform during the sustain

SEAMUS MEMBER NEWS CONTINUED

(RHOADES CONTINUED)

portion of its amplitude envelope and an identifiable base frequency. The second group consisted of a wide band of activity and a waveform that was often quite chaotic and had no identifiable base frequency. The piece was then composed using samples that morph to and from the two groups of constraints.

The overall form of the project also belies a morphology that takes place stylistically from the beginning of the CD to the end. You can listen to mp3 versions of portions of *Intellect and the Vibrations* online at www.perceptionfactory.com where you can also purchase a CD and so hear the entire project with all of its intricate subtleties.

ANNA RUBIN had her piece *Schindrara* for amplified soprano and digital audio premiere in Berlin on Sept. 9 as part of a series of concerts commemorating the 50th anniversary of Bertolt Brecht's death featuring Katja Guedes and the Ensemble JungeMusik Berlin and cosponsored by the Cube Ensemble of Chicago, where the concert will be repeated in the spring. *Stolen Gold* for amplified violin and digital audio will be heard at the upcoming ICMC in New Orleans and Imagine2 Electro-Acoustic Music Festival in Memphis, both of which occur in November. Rubin is currently working on commissions for clarinetist E. Michael Richards and cellist Franklin Cox.

BRIAN SCHORN'S 60-second tape music piece *Under a Submersive Sun* will premiere on October 12, 2006 as part of the 60x60 concert during the Electronic Music Midwest Festival at Lewis University in Romeoville, IL. In the spring of 2006, Schorn performed solo with an assortment of analog and digital machines as part of the Sync 06 Digital Arts Festival in Ann Arbor, MI. He also performed live electro-acoustic music for a Solar Equinox Ritual dance performance in Grand Rapids, MI. In the winter of 2006, Schorn's computer composition *Music For Two Pierres* aired on KUNM in Albuquerque, NM as part of the Sante Fe International Festival of Electroacoustic Music.

SEAMUS OPPORTUNITIES

MUSIC OF JAPAN TODAY 2007: www.research.umbc.edu/~emrich/mfj2007.htm

March 30-April 1, 2007; University of Maryland, Baltimore County, USA (UMBC)

Dr. E. Michael Richards – emrichards@umbc.edu; Dr. Kazuko Tanosaki – tanosaki@umbc.edu

Calls for Scores, Recordings, Papers, Lectures, Recitals

Deadline for receipt – December 20, 2006 (5 PM, EST)

NEW MUSIC FESTIVAL 2007 AT WESTERN ILLINOIS UNIVERSITY

Composers are invited to submit scores for New Music Festival 2007: Twentieth Anniversary (March 5–7, 2007) at Western Illinois University in Macomb, Illinois. This year's featured composers are WIU faculty composers James Caldwell and Paul Paccione, who originated the festival in 1987. We welcome proposals from composers for the performance of one work by WIU soloists, chamber ensembles, large-ensembles, or chorus. Proposals from composers who are able to supply performers are also welcome. Selected composers are expected to attend the entire festival. Postmark deadline: November 1, 2006. For detailed information and official submission form, visit www.wiu.edu/music/nmf

SEAMUS/EMF OPPORTUNITIES WEBSITE: www.emf.org/community/opps.html

VOCAL WORKS & UTAH PARTICLE OPERA PROJECT PRESENT SACRED VOICE 2007

Interfaith Sacred Art Song Competition: <http://vocalworks.org/sacredvoice2007.htm>

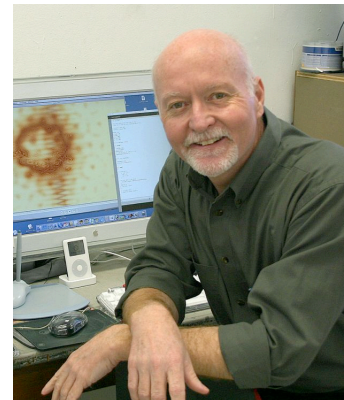
Download information from: <http://vocalworks.org/SacredVoice2007.pdf>

This competition includes electro-acoustic realizations on CD with voice.

SEAMUS NEWSLETTER CONTRIBUTORS

BRIAN EVANS is a digital artist and composer. For over fifteen years he has been experimenting with the integration of image and sound. His artwork and music animations are exhibited and screened internationally. He publishes and presents extensively on his research. Recent articles include *Foundations of a Visual Music*, in the *Computer Music Journal* and *Chance and a Hidden Order*, in the *Ylem Journal* special issue on computer music.

Evans holds a DMA from the University of Illinois and an MFA from CalArts. He studied with Earle Brown, Mel Powell, Morton Subotnick and Paul Martin Zonn. He is currently on faculty in the Art Department at the University of Alabama in Tuscaloosa where he teaches courses in digital media. His writings and work can be found at: www.ghostartists.com



LARRY POLANSKY (b. 1954) is a composer, theorist, teacher, writer, performer, programmer and systems designer. His interests include live interactive intelligent computer music, computer composition, theories of form, experimental intonation, and American music. He lives in Hanover, New Hampshire, is co-director and co-founder of Frog Peak Music, and teaches at Dartmouth College.

If you have suggestions, comments, or criticisms about the SEAMUS Newsletter, or would like to get involved in its production, please email **KURT STALLMANN** at seamusnews@rice.edu

Next Newsletter Release: January 16, 2007

Deadline for submissions: Friday, January 5, Noon, CST

SEAMUS Website
www.seamusonline.org

SEAMUS BOARD OF DIRECTORS

PRESIDENT	Russell Pinkston	r.pinkston@mail.utexas.edu
VICE PRESIDENT OF PROGRAMS	Paul Rudy	seamusvp4programs@sbcglobal.net
VICE PRESIDENT FOR MEMBERSHIP	Mark Zaki	seamus_membership@earthlink.net
MEMBER AT LARGE	Tom Lopez	tom.lopez@oberlin.edu
TREASURER	Ivica Ico Bukvic	ico.bukvic@gmail.com
SECRETARY	Elizabeth Hoffman	elizabeth.hoffman@nyu.edu
EDITOR, SEAMUS NEWSLETTER	Kurt Stallmann	seamusnews@rice.edu
EDITOR, SEAMUS JOURNAL	Kristine Burns	burnsk@fiu.edu
INTERIM DIRECTOR OF CONFERENCES	Stephen David Beck	sdbeck@cct.lsu.edu
DIRECTOR, CD SERIES	Scott Wyatt	s-wyatt@uiuc.edu
WEBMASTER	Michael Rhoades	seamus_webmaster@perceptionfactory.com

For SEAMUS Membership Dues and Inquiries:
MARK ZAKI, VICE PRESIDENT FOR MEMBERSHIP
PO BOX 272
MILLTOWN, NJ 08850
EMAIL: SEAMUS_MEMBERSHIP@EARTHLINK.NET

All other mail should be sent to:
SEAMUS
22815 FRAMPTON AVE.
TORRANCE, CA 90501-5034